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RUDD GORE
OR THE WITCH'S CURSE



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THE UNIVERSITY OF MICHIGAN
GILBERT & SULLIVAN SOCIETY

P R E S E N T S

RUDDIGORE

OR THE WITCH'S CURSE

BOOK BY W.S. GILBERT
MUSIC BY ARTHUR SULLIVAN

LYDIA MENDELSSOHN THEATRE
DECEMBER 3-6, 1992

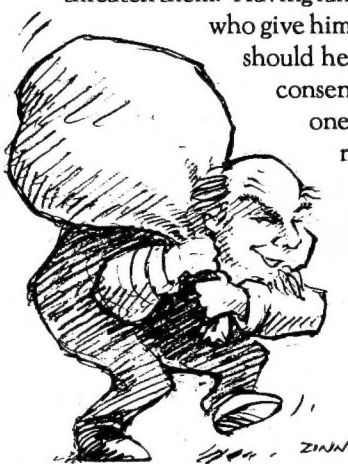
ARGUMENT

For many generations, the Murgatroyds of Ruddigore have suffered under a family curse: each baronet must commit a crime each day, or else perish in unspeakable agony. To escape this fate, Sir Ruthven Murgatroyd has disguised himself as Robin Oakapple and fled to Reddering, a fishing village equipped with a corps of professional bridesmaids (hungry for employment) and Rose Maybud, a foundling maiden with extraordinarily high standards of etiquette. Rose is in love with Robin, and vice versa. But Robin is too shy to admit his feelings, and Rose is etiquette-bound not to admit to hers.

Finally, Robin confesses his situation to Richard Dauntless, his foster brother and keeper of his awful secret. Richard suggests that he talk to Rose on Robin's behalf, and then falls for Rose himself. A brief romantic struggle ensues, in which Rose must choose between the daring, but unreliable, Richard and the shy, but wealthy, Robin. She decides upon the latter, and plans for a wedding are made.

Meanwhile, Robin's younger brother, Despard, has succeeded to the family title and its accompanying curse. By pure coincidence, he is on his way to abduct Rose Maybud as his bad deed for the day. Despard's arrival is preceded by Mad Margaret, his spurned lover, who plans to destroy Rose out of jealousy, and by a chorus of "bucks and blades" in search of country romance. All are quickly dispersed when Despard arrives on the scene, only to be intercepted by Richard. Richard confesses Robin's true identity in a fit of conscience and Despard, elated at the news, confronts his younger brother in the midst of the wedding ceremony. Robin's true identity is revealed to all present; in horror, Rose calls off the wedding and gives herself to Richard, leaving Robin to fulfill the evil obligations of his curse.

At the beginning of Act II, Robin (now Sir Ruthven) and his faithful servant, Old Adam, sulk inside Ruddigore Castle thinking of evil deeds to do. Richard and Rose come to the castle to obtain Robin's consent to their marriage, and Robin tries unsuccessfully to threaten them. Having failed, he is then confronted by the ghosts of his ancestors, who give him a sampling of the inconceivable agonies he will suffer should he fail to live up to the conditions of his curse. Robin consents to carry off a maiden, and sends Old Adam to find one. He is then confronted by Despard and Margaret, who remind him that he is responsible for all the evil deeds committed by Despard in his place, and must choose death over such a dastardly existence. Robin agrees, but it's too late to stop the abduction of a helpless maiden, on her way to Ruddigore Castle . . .



CAST OF CHARACTERS

(IN ORDER OF APPEARANCE)

Zorah	Jennifer Hargett
Ruth	Susan Duderstadt*
Dame Hannah	Liza Wirtz
Rose Maybud	Andrea Markowicz
Robin Oakapple	David Zinn
Old Adam	Alan Wineman
Richard Dauntless	Jonathan B. Cogswell
Mad Margaret	Audrey Becker
Sir Despard Murgatroyd	Kevin Casey
Sir Roderic Murgatroyd	Mark Brenner

BRIDESMAIDS

Holly Ackerman*
 Amy Bogetto*
 Laura Christian*
 Suzy Fink
 Jennifer Johns
 Maurine McCourry
 Susan O'Harris
 Stephanie Piro
 Marni Rachmiel
 Beth Shippey
 (* indicates lady-toasts)

BUCKS, BLADES, & ANCESTORS

Andrew Anderson
 Peter Christian
 Don Devine
 Marshall Forstot
 Chris Fuerstnau
 David Owens
 Harry Shaefer
 Jack Shaefer
 Jason Smith
 Michael Ward

DIRECTORS AND DESIGNERS

Director	Mary Ann Stevenson
Music Director	Ben Cohen
Choreographer	Ann Stevenson
Set Designer	Monika Essen
Costume Designer	Nancy Pipkin
Lighting Designer	Nicole Baker
Props Manager	Claire Pferdner
Stage Manager	Jeff Zupan
Technical Director	Alex "Flex" Williams
Costume Assistant	Amanda Flies
Rehearsal Accompanists	Andrew Anderson, Liz Olsen
Graphic Designer	David Zinn

MUSICAL NUMBERS

We respectfully request that the audience rise before the performance and sing

GOD SAVE THE QUEEN
God save our gracious Queen
Long live our noble Queen
God save the Queen
Send her victorious
Happy and glorious
Long to reign over us
God save the Queen

Overture Orchestra

ACT I - the fishing village of Reddering, in Cornwall

Fair is Rose Bridesmaids and Zorah
Sir Rupert Murgatroyd Hannah and Chorus
If somebody there chanced to be Rose
I know a youth Robin and Rose
From the briny sea Bridesmaids and Richard
Hornpipe Orchestra
My boy, you may take it from me Robin with Richard
The battle's roar is over Richard and Rose
If well his suit has sped Bridesmaids
In sailing o'er life's ocean wide Rose, Richard, and Robin
Cheerily carols the lark Margaret
Welcome, gentry Bridesmaids and Men's Chorus
Oh, why am I moody and sad? Sir Despard and Chorus
You understand? Richard with Sir Despard
Hail the bride Ensemble

ACT II - the picture gallery of Ruddigore Castle

I once was as meek Robin and Adam
Happily coupled are we Richard, Rose, and Bridesmaids
In bygone days Rose with Bridesmaids, Robin, and Richard
Painted emblems of a race Ancestors, Robin, and Sir Roderic
When the night wind howls Sir Roderic and Ancestors
He yields! Ancestors
I once was a very abandoned person Despard and Margaret
My eyes are fully open Robin, Despard, and Margaret
Melodrama Orchestra
There grew a little flower Hannah with Sir Roderic
Oh, happy the lily Ensemble

DIRECTORS AND DESIGNERS



MARY ANN STEVENSON
DIRECTOR

Mary Ann has been active in many community groups as both a performer and a director; although this is her first UMGASS show, she has appeared elsewhere in *The Mikado*. Her theatrical goal is to someday portray Lady MacBeth. In her non-theatrical time Mary Ann enjoys skiing, tennis, quilting, reading, gardening, and generally living the leisurely life of a former librarian.

BEN COHEN
MUSIC DIRECTOR

Ben is a Master's student in choral conducting at the U of M. He has served as co-music director for *Sweeney Todd* (Ann Arbor Civic Theatre)

and as composer for *Lysistrada* and Young People's Theater's *Alice Through the Looking Glass*. This spring, his *Casey at the Bat* will be performed by YPT and he will be music director for AACT's *On the 20th Century*. He is conductor for the Michigan Bach Society. Ben is a native of the Boston area, where he ran the music program at the Shady Hill School in Cambridge.



ANN STEVENSON
CHOREOGRAPHER

Ann started her stage experience at the tender age of seven, as a dinosaur in *Skin of Our Teeth*; more recently, she portrayed Maggie in AACT's *Lend Me a Tenor*. Ann has choreographed *Wonderful Town* for AACT and *Fiddler on the Roof* and *Brigadoon* for the Dexter Community Players, and once danced with the Detroit Symphony for "Evening in Old Vienna." Ann is a devoted windsurfer, snowboarder, and inline skater, and occasionally takes time out to identify diseases at the U of M Hospitals.

MONIKA ESSEN
SET DESIGNER

Monika marks her debut with UMGASS after recently designing costumes and set for *Ain't Misbehavin'* in Chicago. In April she received her M.F.A. in scenography from Wayne State University's prestigious Hilberry Repertory Company. Other recent designs include: *Noises Off* (nominated for Best Set Design by the Detroit News) and *Arms and the Man* at the Hilberry Theatre; *On the Razzle*, *Alice in Wonderland*, and *Chicago* at the Bonstelle Theatre; and numerous productions for the WSU student stage. Monika has designed for the Jewish Ensemble Theatre, the Detroit Repertory Theatre and the Michigan Thanksgiving Parade. She is also an accomplished scenic artist and mural painter.



NANCY PIPKIN
COSTUME DESIGNER

Nancy designed the eye-catching costumery featured in last spring's *Pirates of Penzance*, and she has returned to lend her style to this show, despite having since taken employment on the other side of the United States. As costume designer for the Seaside Music Theatre in Florida, she will no doubt be free from the Michigan winters that have tormented her ever since she left her home in North Carolina. Nancy would like to thank her housemate for keeping her sane and fed.



DIRECTORS AND DESIGNERS



NICOLE BAKER
LIGHTING DESIGNER

Nicole joins us for the first time after two years in the University Productions paint shop, where she's been obliquely pursuing a communications major and eventual law school. Her unique character has been carved by lots of odd jobs, extensive shopping expertise, karate, and hours of watching *Santa Barbara* and *Beverly Hills 90210* on T.V. "I'd like to thank Scott for his support," says she.

CLAIRE PFERDNER
PROPERTIES MANAGER

When she's not handing UMGASS performers sticks or flowers, Claire works diligently towards her Master's in museum education from Bank Street College, and is employed as an environmental educator at the Ecology Center. She'd like to work in a children's museum someday – or better yet, travel around the world with kids. Claire thanks Steven Lovely and all the other champions who've made the props happen these last five semesters with the Society.



JEFF ZUPAN
STAGE MANAGER

A grizzled veteran of the AACT wars, Jeff is making his triumphant debut with G&S. In addition to stage managing, he also does sets, lights, and sound for AACT, COG, SAP, and DCP. Jeff is serving the final year of his sentence – er, term on the AACT Board of Directors, and has been known, in moments of severe disorientation, to actually appear onstage with Civic, Saline and Dexter.



ALEX "FLEX" WILLIAMS
TECHNICAL DIRECTOR

Alex is a man born to wear funny hats. For two terms he has worn the hat of technical director during his free time—his free time being limited by his work, his girlfriend, and the rigors of being a full-time electrical engineering student. This pressure has worn a hole in the crown of his favorite hat. So if you see a fellow wearing a fedora with a tear at its peak, shout "Hey, Flex!" and he will look confused.

AMANDA FLIES
ASST. COSTUMER

Amanda has been our techie extraordinaire for five semesters, most recently as the assistant stage manager for *Pirates of Penzance*. She has wrestled masterfully with sets, costumes, video cameras, props, and much, much more; "everything that doesn't require singing," says she. Amanda is also a Bio/French major and an RA in Couzens Hall. She would like to thank Mom, Dad, and Joanna, and also David's and Jack's hair for many hours of therapeutic amusement.



DAVID ZINN
GRAPHIC DESIGNER

This is David's eleventh poster for UMGASS, and his second for *Ruddigore*. His freelance illustration work can also be seen on T-shirt and poster designs for AACT, Ann Arbor recycling brochures (including the infamous Dr. Recycle), and School of Music diag banners. David would like to thank his family for keeping strangers out of the first row, and the Rug Rats for never letting him sleep in on Sundays.



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WHAT GILBERT MEANT

Here are but a few helpful definitions from Harry Benford's *Gilbert and Sullivan Lexicon*, which is on sale in the lobby. These pages appear courtesy of the author and FUMGASS.

ACT I

Welkin [Let the welkin ring]: Heavens.

Ports [and she up with her ports]: The expression means that the other ship opened the hinged covers over the gun ports - those being the little square apertures in the ship's side out of which they poked the cannon.

Strike: Strike her colors, i.e., haul down her flag, i.e., surrender.

Jawin' tackle [I'll just stow my jawin' tackle and belay]: This simply means that he will stop talking.

Belay: Make fast or stop.

A-cockbill [What's brought you all a-cockbill?]: Out of sorts. There are two explanations for this term. One relates to the condition of an anchor when it turns on its side and does not dig into the mud as it should. The other relates to the old custom of tipping a ship's yard (i.e., a spar at the top of a sail) out of its usual horizontal position as a sign of sorrow, usually when the ship was about to be scrapped.

Crichton [A Crichton of early romance]: James Crichton ("the Admirable Crichton"), a Scottish scholar, adventurer, and linguist of the 16th century. A true genius and a gentleman.

Swinburne: Algernon Charles Swinburne (1837-1909): English poet and critic. One of the aesthetes whose mindless followers were lampooned in *Patience*.

Morris: William Morris (1834-1896): Another well-known Pre-Raphaelite. Although best remembered for his designs of furnishings, wall paper, and furniture, he was a poet as well. Like Swinburne he lived long after the time of the supposed setting for the opera: "Early in the nineteenth century." But, no matter.

Tight [she's a tight little craft]: Carefully built, i.e., neat and shapely; in no way resembling a sack of old shoes.

Parbuckle [Parbuckle me]: To parbuckle an object, you raise or lower it with ropes that are looped around it. This is rather rough treatment. In modern lingo read, "Fry my hide."

Welter [from tempest's welter]: Related to being tossed about in waves.

Tack [Hearts often tack]: Change direction. To tack means to zigzag around.

Trice: One meaning of the word is a rope-and-pulley arrangement. Since one form of catapult was powered by twisting heavy ropes, I suppose Gilbert was justified in stretching *trice* to mean *catapult*.

Bart [When I'm a bad Bart]: Baronet. One of the standard abbreviations for baronet that would be appended to the full name, thus: "Sir Ruthven Murgatroyd, Bart." An alternative abbreviation is "Bt." Next time you write a baronet be sure to keep this in mind. "Dear Bart" won't do.

Taradiddles [I will tell taradiddles]: Fibs or yarns. Relatively innocuous little lies.

Falset of fiddles: Splendaciously mendacious (with a tip of the hat to Rudyard Kipling).

ACT II

Elision [With greater precision - without the elision]: An elision is the omission of a vowel, consonant, or syllable - or even an entire word or words. This can be argued, but I believe the lines "With greater precision (without the elision)" apply both to reinserting *Ruthven* between Sir and *Murgatroyd* and to pronouncing *Ruthven* as spelled, rather than as "Rivven." The latter pronunciation, incidentally, is considered correct in Scotland.

(A GUIDE FOR THE HAMPERED & ADDLED)

Valley-de-sham: *Valet-de-chambre*, i.e., personal servant. Only in comic operas do we find a pure and blameless peasant who can afford one of these.

Solicitous [we're solicitous very]: Eager and concerned.

Mop and a mow (Away they go, with a mop and a mow): "Gestures and Grimaces." Brewer adds that *mop* comes from the Dutch *mopken* to pout. Farmer and Henley agree that *mop* is a grimace and they quote Shakespeare (from *The Tempest*) "Each one tripping on his toe,/ Will be here with mop and mow."

Ladye-toast: One meaning of *toast* is "a lady whose popularity is acknowledged by frequent toasts in her honour."

Lantern chaps [With a kiss, perhaps, on her lantern chaps]: "Long thin jaws, giving a hollow appearance to the cheek."

Bank Holiday [Monday was a Bank Holiday]: A British civil holiday, then recently instituted by Parliament.

Fox [On Thursday I shot a fox]: We all know what a fox is. What Americans may not appreciate is the seriousness with which English landed gentry are likely to take their fox hunting. As Burleigh explains, the hunters, on horseback, gallop along after the hounds, who in turn chase a fox with the intent of catching it and tearing it to pieces. Shooting a fox, in the eyes of such huntsmen, is little less than criminal.

Forged his banker [I didn't say I forged his banker - I said I forged his cheque]: In those days the only place you could cash a check - or do anything else with it - was at the bank where you had an account. Therefore, forging a check for a fellow who had no bank account was about as innocuous a deed as one could imagine. Robin is merely sidestepping the issue by saying he didn't forge his banker (meaning, of course, his banker's signature).

Syllogistic form: A formal line of reasoning comprising two premises, major and minor, and a conclusion.

Spleen and vapours [Suffering much from spleen and vapours]: Melancholy and nervous weakness.

Linen-drapers [She didn't spend much upon linen-drapers]: Retailers who deal in fabrics and other dressmakers' supplies. Stedman and Goodman say they also used to sell ladies' underwear, or "body linen." There are two reasonable inferences. One is that Margaret went around in rags. The other is that she was scantily clad. Maybe both interpretations are valid. Kravetz notes that Jessie Bond, who created the role of Mad Margaret, came on stage dressed in rags. Moreover, with arms and feet bare, she would have been considered scantily clothed in those days.

Penny readings: Quoting Jessie Bond: "At that time what were called 'Penny Readings' and 'Sixpenny Readings' - mixed entertainments of music, recitations, and readings - were popular institutions in almost every town and village in England, and excellent were the programmes provided for those small sums." (She explains all that because she herself gained early performing experience in a sixpenny reading.)

District visitor [you are now a district visitor]: A church worker who helps a clergyman in pastoral visits.

Basingstoke: A prosaic town southwest of London. Goodman describes it as "horribly modern and faceless." Some authorities have proposed hidden meanings in the word, but I find none of them at all convincing. I think the fun is in the utter lack of meaning. Margaret is delightfully daft.

Profligacy [your horrible profligacy]: Shamelessly immoral behavior.

Miscreant: A vile, unprincipled wretch. Anyone who is behind in his or her dues to the local G&S society.

DRAMATIS PERSONAE

(IN ORDER OF APPEARANCE)



JENNIFER HARGETT
(ZORAH)

Jen recently made history by playing both Isabel and Edith in *Pirates of Penzance* "at the same time – really!"

You also may recognize her as the milkmaid from last year's *Yeomen of the Guard*. Jen is a Vocal Performance major, and works as part of the mysterious forces that control the circulation of the U of M library system. She would like to thank Mark Brenner for his patience and support.

SUSAN DUDERSTADT
(RUTH)

In her ten semesters with the Society, Susan has been one of its most colorful characters, both onstage and off; you may recall her dynamic performance as Kate in *Pirates of Penzance*, the role she describes as "the one in the pants." She is also known for her apt musical dedications, broadcast over the backstage P.A. system. Susan is currently dividing her time between applying to residency programs in Pediatrics and discovering the perfect chocolate chip cookie. We wish her success in both.



LIZA WIRTZ
(DAME HANNAH)

Liza hammed it up onstage as Dame Carruthers in last fall's *Yeomen of the Guard*, and hammered it up offstage the following term. Her most significant accomplishment (besides her hair) is simultaneously being UMGASS President and completing her Master's Thesis in Musicology, which explains her hobbies of creating dance mixes of Gregorian chants. Liza's goal in life is to raise large litters of cats while maintaining proper breath support. She would like to thank the clan, the club, and the circle.



ANDREA MARKOWICZ
(ROSE MAYBUD)

A student in Voice Performance, Andrea has played Eliza Doolittle in *My Fair Lady*, *The Moon in Pyramus and Thisbe*, and Little Bo Peep in *Babes in Toyland*. She enjoys a variety of sports, and also finds time for a part-time job at Jacobson's. Andrea's eventual goal is "to be happy and make others happy." Towards that end, she would like to thank her family for all their support, and for putting up with her constant singing in the house.

DAVID ZINN
(ROBIN OAKAPPLE)

David has been consistently entwined with UMGASS since 1987, and has performed in almost every G&S chorus (plus the role of Sir Richard in *Yeomen of the Guard* and a cameo as God in *Princess Ida*.) David also recently played the voices of Paleo Pete and B.A. Friend for Aristoplay, and continues to do his own radio show for children. David would like to thank the inspiration of Bill Irwin, Pogo, and that guy on Sesame Street who used to paint numbers on manhole covers and bald guys' heads.



ALAN WINEMAN
(OLD ADAM)

Alan's conspicuous presence on the Lydia stage reaches far, far back into the mists of UMGASS, dotting its history with bad puns and outrageous characters: Don Alhambra in *Gondoliers*, Dick Deadeye in *H.M.S. Pinafore* (twice), and Sir Roderic in the last *Ruddigore*. The U of M thinks Alan is a mild-mannered professor of Mechanical Engineering and Applied Mechanics. We won't tell if you don't. Alan would like to thank his wife and children.



JONATHAN COGSWELL
(RICHARD DAUNTLESS)

Jon was last seen with UMGASS in the role of Col. Fairfax in *Yeomen of the Guard*. He has also played

Fiorentino in *Street Scene*, Tevye in *Fiddler On the Roof*, Eiler in *The Impresario*, and Ralph Rackstraw in *H.M.S. Pinafore*, to name but a few. He is currently a senior in the musical theatre program at the U of M while trying to juggle a busy schedule of solo opportunities in the Detroit area, thus making sleep little more than a hobby for the time being. Jon would like to spend his life performing; to this end, he would like to acknowledge the teachings of George Shirley, Beverly Rinaldi, and Sarah-Jane Gwillim.

AUDREY BECKER
(MAD MARGARET)

Audrey may be an UMGASS newcomer, but she is no stranger to G&S: she has previously appeared as Katisha in *The Mikado* and in the choruses of *Ruddigore* and *Gondoliers*, the latter with the University of Edinburgh Savoy Opera Group. Along with her "travels to many a land," Audrey keeps busy working on her PhD in English and teaching Introductory Composition at the U of M. She would like to eventually get into play or screenwriting – occupations for which her dedication to *Beverly Hills 90210* should be invaluable.



KEVIN CASEY
(SIR DESPARD)

Kevin, a long-lost UMGASS veteran, has played the Sergeant of Police in *Pirates of Penzance* (twice), Sergeant Meryll in *Yeomen of the Guard*,

and this very same role in the 1976 production of *Ruddigore*. More recently, he appeared in AACT's *Sweeney Todd*. Kevin was also a soloist with the New York Chorale Society during his fifteen-year residence in Manhattan. Now he spends his time swimming and serving on the film selection committee for the Michigan Theater. Kevin would like to acknowledge his family.

MARK BRENNER
(SIR RODERIC)

Mark is an art and communications major at Concordia College, where he also works in the art room/gallery. He first performed with UMGASS as Arac the Tongue-Tied in *Princess Ida*, and has since occupied himself (until now) with less villainous roles, such as Albert Peterson in *Bye Bye Birdie* and Sid Sorokin in *Pajama Game*. Mark attributes this ample success to his loving family, and to a strict regimen of daily naps.



BILL HARDER
PHOTOGRAPHY

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CHORUS OF BRIDESMAIDS



from l to r: Susan O'Harris, Amy Bogetto, Jennifer Johns, Suzy Fink, Maurine McCourry

SUSAN O'HARRIS has previously appeared in *Ruddigore* as Ruth; she has also performed in *Joseph and the Amazing Technicolor Dreamcoat* and *Godspell*. She considers her most significant accomplishment to be raising her three-year-old son Christopher, an activity which also occupies her "free" time. Susan is happily married and employed as a receptionist with the Cardiology Associates of Southern Michigan. She would like to eventually finish her B.A. in Music Education and own a castle, but just a small one.

AMY BOGETTO has been a flapper in *Pirates of Penzance*, a fruit-seller in *Yeomen of the Guard*, an easily-startled laundry maid in *Princess Ida*, and a petulant, pinafored prepubescent in *H.M.S. Pinafore*. She recently finished a very seductive performance in the chorus of *Die Fledermaus*, all in the course of becoming a music therapist. Amy is also a very convincing Muppet impersonator. She would like to thank Peter Gabriel for finally cutting another album.

JENNIFER JOHNS is a senior in Musical Theater at the U of M. Last spotted in the chorus and popchoir of *Chess* here last year, she has also performed as Lady Larkin in *Once Upon*

a *Mattress* and with the "Minor Crisis" Improvisational Touring Company. An avid singer, pianist, and drummer, Jennifer aspires to someday meet Barry Manilow. She would like to extend special thanks to Jim for all his love and support.

SUZY FINK has previously appeared as Meg Boyd in *Damn Yankees* and Doris MacAffee in *Bye Bye Birdie*; this is her first stint with UMGASS. Suzy is currently majoring in both Voice Performance and Pre-Med, with ambitions to become a medical doctor. Being such an ardent student, her leisure activities are limited to watching *Jeopardy* and very slow jogging. Suzy would like to thank her parents for putting up with her moodiness.

MAURINE MCCOURRY has performed as Yum-Yum in *The Mikado* and Edith in *Pirates of Penzance*, both at the University of the South in Sewanee, TN. Currently employed as a U of M library technician, Maurine is taking a semester off from her studies in the Library Science Master's Program. In her spare time she enjoys singing and other diverse musical activities.

H.J. "CATFISH" ACKERMAN made her first sacrifice to UMGASS in the form of aesthetic foot cramps in the chorus of *Patience*. Now, in addition to being one of the first female ghosts in UMGASS history, she commands the vice-presidency of the whole enchilada. In her free time, Holly is a deft sheller of crawdads, and hopes to reach the world's record for watching *Rosencrantz & Guildenstern Are Dead*. She would like to acknowledge the rest of the Board (and Board groupies), and her Mom and Dad for putting up with "this theatre stuff" for eleven years.

LAURA CHRISTIAN has appeared in many guises with UMGASS: spinning contadina, languid Utopian maiden, not-quite-overwhelmed costume designer, and pit cellist, to name but a few. She is also a gifted harpist, dancer, and madrigal singer, and works as a professional number cruncher for MEDSTAT Systems. UMGASS trivia experts will note that she is married to the Sir Rupert Murgatroyd of our 1987 production of *Ruddigore*, which she considers a major accomplishment.

BETH SHIPPEY has been a devoted member of the Society for seven semesters now, working her magic on all sides of the stage – and in the board room to boot, as UMGASS Secretary and Keeper of the Aspirin. This past summer,

Beth spent 2 1/2 months studying literature in England and Ireland, a welcome change from her employment at Bursley cafeteria. Mind you, all this activity makes it difficult to work on her English Honors Thesis – luckily, that's based on Gilbert and Sullivan, too. Beth would like to thank DP and SS for keeping her sane.

MARNI RACHMIEL long concealed herself behind a flute in the UMGASS orchestra pit, but she has since burst onto the scene not only as a sister/cousin/aunt in *H.M.S. Pinafore*, but also as the Society's official masseuse. Marni is also fond of quilting, knitting, and pining for Albuquerque, and has a private practice in therapeutic massage and cranio-sacral therapy. Marni would like to thank "the ladies" for making it so much fun, and her folks and Phil for their support and tolerance.

STEPHANIE PIRO is a Musical Theater student whose goal is to find success in the musical theater field; being cast in *Ruddigore* is a great advance toward achieving that goal. Stephanie has portrayed such characters as the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Mrs. Banks in *Mary Poppins*, and Sandy in *Grease*. She is happy to say she is not working now, keeping busy instead with school, rehearsals, and painting.



from l to r: Holly Ackerman, Laura Christian, Beth Shippey, Marni Rachmiel. not pictured: Stephanie Piro

BUCKS, BLADES, & ANCESTORS



from l to r: Harry Shaefer, David Owens, Andrew Anderson, Don Devine, Jack Shaefer

HARRY SHAEFER is on his "second first" semester with UMGASS; he is also half of the father-and-son team among the ranks. A veteran performer, some of his past roles include Pish Tush in *The Mikado* at Interlochen and Nicely Johnson in *Guys and Dolls* with the Dexter Community Players. Harry has realized new talents with this show, discovering that he can dance a mean gavotte.

DAVID OWENS is one of three ancestors from the 1987 production back to step into the world once more. Since that time, he has gotten five years older and forgotten how to play the concertina. He has also started a Klezmer band (The Ethnic Connection), and a nostalgic DJ service (Your Hit Parade), and has published an Owens Genealogy, listing more of his ancestors and other obscure relatives than you want to know about.

ANDREW ANDERSON is making his onstage UMGASS debut, having served as accompanist for several past shows. He continues in that role this term, serving as accompanist as well as a performer. An alumnus of the music school, Andrew is

currently working as a musician. In his piano-free time he enjoys cooking, literature, and photographing puddles and stains.

DON DEVINE describes himself as a "student of life and observer of the passing scene." He is most notably remembered for his energetic, puppy-like portrayal of Jack Point in last year's *Yeomen of the Guard*, but he has also appeared in countless other G&S roles and choruses. Don enjoys hiking over mountains and traveling to obscure places, and hopes to become an interesting old man. He would like to thank the Society for giving him "the opportunity to develop and keep growing."

JACK SHAEFER achieved fame last year as Unmannerly Fellow #1 in *Yeomen of the Guard*. Since then, he has been keeping busy with the usual hobbies: winning staring contests against mannequins, graduating from high school on the first try, and saving the world from total destruction without anyone finding out. Jack lists his goals as follows: "to be all that I can be, to be or not to be, to question, to answer, to be happy, to be me."

PETER CHRISTIAN joined the Society as a thief in the 1986 production of *Yeomen of the Guard*, and has since been a stalwart chorus member and occasional character (and not just on stage, either). Along with his cohort Laura, he also spent considerable time and effort in recent years as the UMGASS ticket gurus. Peter is currently overwhelmed with joy by his new boat, and continues to search for that elusive "new job" that will make his happiness complete.

JASON SMITH has now spent ten semesters as a sheep in the UMGASS fold, appearing onstage in such memorable roles as The Tall Pirate in *Pirates of Penzance* and The Tall Townsperson in *Yeomen of the Guard*, among others. He is employed at Campus Bike and Toy and at Washtenaw Cycle and Fitness, and considers surviving mountain biking excursions to be his most significant accomplishment. Jason would like to someday start his own business and go back to school; he would also like to acknowledge Calvin and Hobbes, who made him the man he is today.

MICHAEL J. WARD was most recently seen as a policeman in last spring's *Pirates of Penzance*, and unseen as propsmaster for *The Mikado* and stage manager for *The Sorcerer and Princess Ida*.

Ever calm and devious, Michael has performed in many choruses and served on the UMGASS board, and has won many awards in our annual Ugly Cake contest (using his medical degree to a horrible advantage). The same degree has fetched him employment as a clinical instructor in the U of M hospital's Physical Medicine and Rehabilitation department.

MARSHALL FORSTOT has been seen on area stages in such varied roles as Daddy Brubeck in *Sweet Charity*, Midas in *Midas and the Golden Touch*, and the Singer/Narrator in *The Death and Life of Sneaky Fitch*, a role which won him the John Brae Cameo Award. Happily married, with "four great kids," Marshall is the Director of Pupil Services and Community Education for the South Lyon Schools.

CHRIS FUERSTNAU is a very recent addition to our happy little family, generously lending his tenor pipes to our chorus of Dudes and Dead Guys. A former member of the SATB STATE honors choir, Chris is now a double major in Anthropology and Physics, with eyes on either a high-school teaching career or anthropological work. Chris would like to thank Jason Smith and the cast "for being super-friendly and supportive!"



from l to r: Peter Christian, Jason Smith, Michael Ward, Marshall Forstot. not pictured: Chris Fuerstnau

The Society would like to take this opportunity to thank its faculty advisors, without whom the grand tradition of UMGASS wouldn't be nearly so grand.

Professor and Mrs. Harry Benford

Professor H.D. Cameron

Professor and Mrs. Harold Haugh

Professor and Mrs. Beverley Pooley

Professor and Mrs. Edward Stasheff

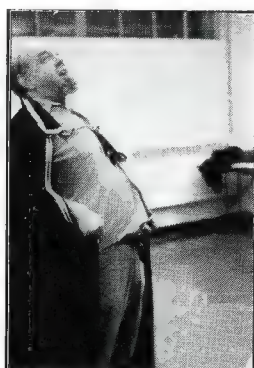
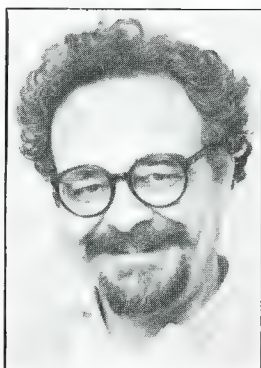
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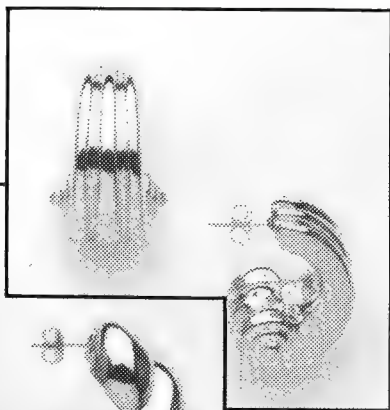




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David Goldberg

Jennifer Oliva

Trumpet

Kris Kwapis

Tom Pfotenhauer

Trombone

Aaron LaVere

Natalie Mannix

Percussion

Evan Hause

*Concertmistress

**Manager

SET CREW



from l to r: Lynn Anslow, Alex "Flex" Williams, Gordon Barnett, Jennifer Barnett, Jim Barnes. not pictured: Liorr Kierkot, Jeff Dine, David Kennedy, Jennifer Sudman, David Jessen, Keil Hammerhead. pictured, but hiding: Harry Neilor

PRODUCTION CREDITS

Stage Manager: Jeff Zupan

Lighting Crew: David Forstot

Make-up: Julie Baum, Jennifer Johns, Stephanie Piro, David Zinn

Master Carpenter: Jim Barnes

Set Crew: Jeff Dine, Lynn Anslow, Jim Barnes, Gordon Barnett, Jennifer Barnett, David Jessen, David Kennedy, Liott Kierkot, Harry Neilor, Alex "Flex" Williams

Ticket Manager: Laura Christian

Ticket Crew: Beth Shippey, Amanda Flies, Holly Ackerman, Peter Christian, Laura Christian, Marni Rachmiel, David Goldberg, David Owens, Claire Schwartz, Jason Smith, Chris Fuerstnau, Andrea Markowicz, David Zinn

Poster/T-shirt Design: David Zinn

Head Usher: Claire Schwartz

Serviette: Fred Rico

Photography: Bill Harder, Holly Ackerman, Doreen Jessen, David Zinn

Publicity: Susan Duderstadt, David Zinn, and sundry members of the cast and crew

Assistant Pish: Beth Shippey

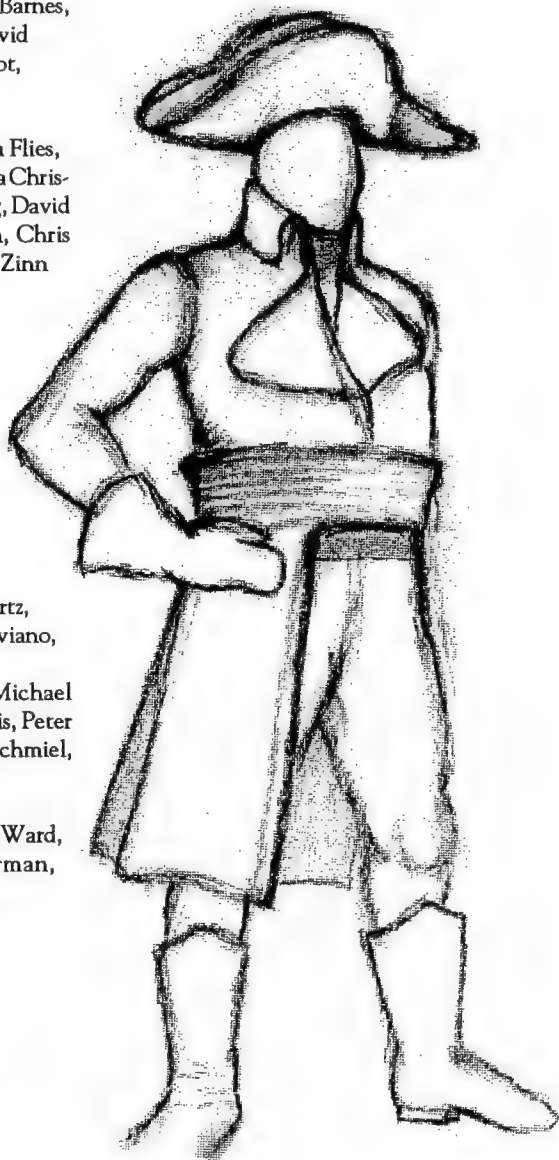
Assistant Tush: David Zinn

Program Crew: David Owens, Liza Wirtz, Doreen Jessen, David Zinn, Suzanne Viviano, Beth Shippey

Costume Crew: Karen Tipton, Michael Mattingly, Doreen Jessen, Sue O'Harris, Peter Christian, Laura Christian, Marni Rachmiel, Beth Shippey, Polly Ester

Page Turner: Bolivar Kegnastie

Props Crew: Steven Lovely, Michael Ward, Jonathan Cogswell, Dale Simmerman, Amanda Flies



Costume sketch for Ancestor #8
by Nancy Pipkin

ABOUT THE SOCIETY

The University of Michigan Gilbert and Sullivan Society (UMGASS) is an organization for students, faculty, alumni, and residents of the Ann Arbor area (which on occasion has included Midland and parts of Canada). For the past forty-four years, we have produced at least two shows each year from the Gilbert and Sullivan repertoire and have recently staged productions as a part of the Ann Arbor Summer Festival as well. In

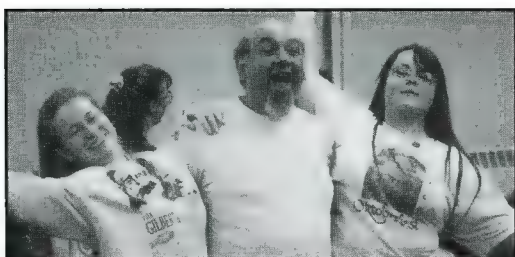


four decades, UMGASS has become recognized as one of the foremost producers of Gilbert and Sullivan operettas in the United States. Veterans of UMGASS have sung with major opera companies, including D'Oyly Carte of London and the New York Metropolitan Opera. Despite high production standards, the Society is known for its warmth and high level of enjoyment by all associated with it. We always need new faces, so if you can SING, SEW, HAMMER, DANCE, PAINT, or SPELL YOUR OWN NAME, please consider joining our happy troupe.

UMGASS EXECUTIVE BOARD



from l to r: Liza Wirtz (President), Doreen Jessen (Pish-Tush), Susan Duderstadt (Company Promoter), Beth Shippey (Secretary), Amanda Flies (Treasurer), Holly Ackerman (Vice-President). not pictured: Allison Frame (Pooh-Bah)



PRETTY COMMITTEE

The UMGASS Pretty Committee comprises a small troupe of preternaturally enthusiastic and admiring performers of the works of Gilbert and Sullivan. For a small and blameless fee, interested parties may hire us to perform excerpts from these gentlemen's entertaining repertoire. If you find this prospect an enticing one, pray call us at (313) 761-7855 to inquire for details.

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Ensemble: Amy Bogetto, Ben Cohen,
Suzy Fink, Susan Duderstadt, Liza Wirtz,
Beth Shippey, and David Zinn

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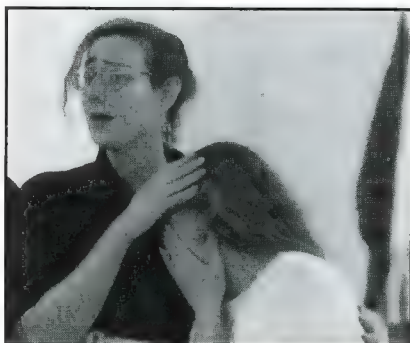


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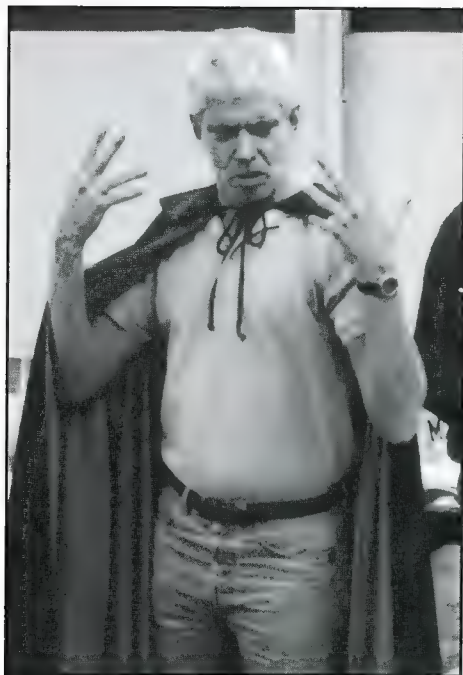


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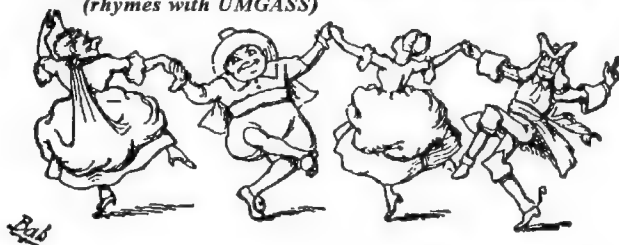


*Best wishes to
my friends at
UMGASS*

Kirk Donaldson, D.D.S., M.S. 971-3450

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(rhymes with UMGASS)



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Membership in FUMGASS yields numerous benefits, including high ticket priority, an invitation to an afterglow party, and the warm feeling that you have done The Right Thing. You also receive a subscription to GASBAG (Gilbert And Sullivan Boys And Girls), our magazine of scholarly articles, reviews, fun! and the latest news of G&S happenings locally and internationally. FUMGASS is a non-profit organization. We support UMGASS, and we contribute to academic scholarships for deserving members of UMGASS, and to University of Michigan Libraries.

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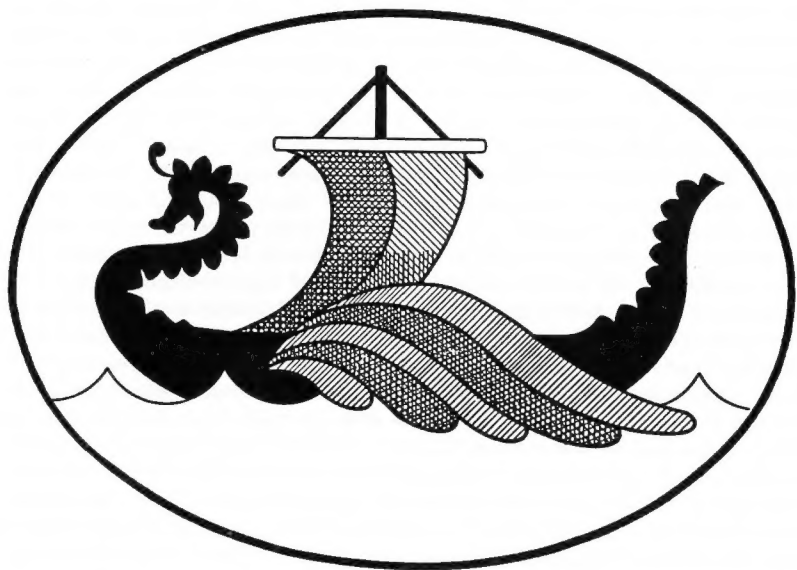
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